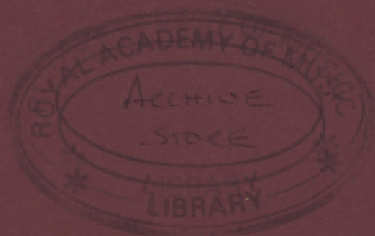


# The Royal Academy of Music Magazine

No 236 Autumn 1984



The RAM Magazine  
(Founded 1900)

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*The RAM Magazine* is published three times a year (in March, July and December) and is sent free to all members on the roll of the RAM Club. Copies may also be bought by non-members, at 75p, including postage and packing. Members are invited to send to the Editor news of their activities that may be of interest to readers, and the Editor is always glad to hear from members (and others) who would like to contribute longer articles, either on musical or on other topics. **Copy for the Spring issue should arrive no later than 1 January, for the Summer issue 1 April, and for the Autumn issue 1 September and, whenever possible, should be typed (double-spaced, one side of the page only), please.** All correspondence should be addressed to: The Editor, RAM Magazine, Royal Academy of Music, Marylebone Road, London NW1 5HT.

Some spare copies of issues 188, 199–201, and 205–35 are available, free of charge. Please send requests to the Editor.

# The Royal Academy of Music Magazine

Incorporating the Official Record of the RAM Club

Editor Robin Golding

No 236 Autumn 1984

Royal Academy of Music  
Marylebone Road, London NW1 5HT

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First, a word of thanks to all those readers who have pledged their support for the *Magazine* when its future seemed to be in jeopardy because of the (understandable) withdrawal of financial support from the Students' Union. One of the more recent to add his voice is Ross Pratt, distinguished former student and professor, who writes from Montreal offering to enlist the support of former members of the RAM now living in Canada. Despite the rigours of the present financial climate, I have been officially assured that the *Magazine* must continue, so hopefully it should not be necessary to ask readers to commit themselves to such a scheme as the five-year subscription suggested by Alexander Kelly; but the loyalty and support shown by so many is greatly encouraging and deeply appreciated.

On the subject of finance, it has recently been decided that the Academy should make a charge for the loan of its many valuable instruments, as opposed to asking borrowers to pay just the cost of their insurance. The Administrator, John Bliss, will write about this in the next issue.

Last summer it was decided to combine the Prizegiving and Graduation ceremonies (the latter having been an independent function since its institution in 1970), reducing the number of prizes actually presented at the ceremony to a representative selection of the more prestigious awards, but including presentations of Recital Diplomas and Professional Certificates. The combined ceremony was held, experimentally (and by general agreement successfully), in St Marylebone Church, providing the opportunity for the be-gowned official body to process colourfully, and thanks to the Metropolitan Police safely, across Marylebone Road to and from the church, and enabling the Duke's Hall to be made available for a buffet lunch after the proceedings, to which students and their parents were invited.

Preparations for the Tippet Festival Week (25 February—1 March 1985) were well under way at the beginning of the Autumn Term. Other notable events in October were master-classes in French *mélodie* given by that great master Hugues Cuénod, as spry and dapper as ever at a mere eighty-two, and the first two of what, it is hoped, will be a series of open rehearsals and 'workshops' given by the Nash Ensemble. This remarkable group, as flexible, versatile and enterprising in its repertoire as the standard of its performances is high, was founded twenty years ago by Amelia Freedman, while she was a student at the RAM, and many of its members also studied here. Recently, Miss Freedman was made a Chevalier de l'Ordre des Arts et des Lettres by the French Ministry of Culture in recognition of her services to French music; many other countries could follow France's example. As we go to press we learn that she has been appointed Artistic Director of the Bath Festival, as from 1986.

The late appearance of this issue is due, partly, to the fact that it was to have contained, as its major feature, a transcript of the 'Question and Answer' session that followed on the introductory talk given in the Academy by Witold Lutoslawski on 26 March, at the beginning of the 'Festival Week' featuring his music. Unfortunately, Dr Lutoslawski, having read the transcript in proof, decided that he did not wish it to be printed as it stood. It may, however, be possible to include a shortened version of it in a later issue of the *Magazine*. By way of compensation the composer has generously allowed us to reproduce the first page of his latest work, the Partita for violin and piano (see page 7).

## Prizegiving and Graduation

The combined Prizegiving and Graduation Ceremony was held in St Marylebone Parish Church on Thursday 19 July, with The Right Hon the Earl of Harewood presenting the awards, and with the President of the Students' Union, Andrew Forbes, proposing a vote of thanks. Honorary Membership of the Academy was conferred on George Guest and Philip Ledger (both of whom were presented by the Principal), on Andrzej Panufnik (who was presented by Paul Patterson), and on Stan Tracey and Roger Vignoles (both of whom were presented by John Gardner); Honorary Fellowship of the Academy was conferred on Sir Charles Sopwith (who was presented by John Bliss). The Chair was taken by Lord Swann, Chairman of the Governing Body.

The Principal, Dr David Lumsden, spoke as follows: 'Mr Chairman, my Lord, my Lord Mayor, Ladies and Gentlemen. We are most grateful to you, Sir, for agreeing to present our diplomas and prizes today. I hope it is not improper to suggest that your royal and musical distinctions are reflected in our own institution, for this makes your presence here this morning particularly fitting and welcome.

'The past year has seen many developments in the life of the Academy. Is it too fanciful to see the cleaning and redecoration of the outside of the building—which has made it look so very striking and attractive—and the recent publication of a completely new and refurbished Prospectus, as tokens of a similar spring-cleaning in our hearts and minds? Some of the developments have been forced upon us by financial stringency; others have been embraced in a constructive and positive desire to re-think our aims and methods and to ensure that, as far as in us lies, our students continue to receive the best possible training and experience and go out into the world prepared in every way to meet its challenge and opportunities, which are for ever changing. It is so easy, too easy, in any institution to become isolated from reality, to look inwards rather than outwards, to take comfort in the past for fear of the future. Our sights are firmly directed towards the future. No aspect of our life, however long-established and cherished, has escaped or will escape the closest scrutiny; we owe this to ourselves as well as to the Academy and to future generations of students. This process inevitably puts an added burden on all of us, whether we are trying to institute and direct and participate in change, or see ourselves as the unwilling victims of it. Also the process of change is bound to be disruptive; the transitional period is bound to run more smoothly in some areas than in others.

'I should like to pay tribute here to all the senior officers and professors of the Academy and their supporting administrative and clerical staff, who have carried uncomplainingly a tremendous load of extra work over the past year in the first stages of trying to put into effect our vision of a revitalised Academy. They have given freely and willingly of their time and energy, way beyond anything which could reasonably be expected of them. Tribute, too, should be paid to all the Academy staff and students who, despite the many adjustments they have been called upon to make, have responded enthusiastically and continue to produce music and musicians of excitingly high quality.

'The success of this Academy depends now, as always, on the Pauline virtues, faith, hope and love: faith in each other, believing that everyone of us in his or her different sphere is genuinely working towards the enhancement of the institution; hope for the



future of the Academy as expressed in the careers of our students and their growing influence as the years go by; love of music and of each other, in the sense that we attribute the best of motives to each other's actions, trying to understand rather than undermine, and trying to respect differences rather than resent or exaggerate them. In this spirit we are confident in a future for the Academy even more glorious than its past.

'I shall not attempt to summarise the year's events. With often two or three concerts and as many classes and meetings a day this would be impossible anyway. As one of my colleagues said the other day, after the exciting presentation of Henze's *Das Wundertheater*: "What other job would provide you with this at 5.30, a brass concert at 6.30 and a diploma recital at 7.0?" There have been many memorable concerts, classes, seminars and public events throughout the year, some recognised by the national press, some recorded in *The RAM Magazine*, all of which have inspired and delighted some of us and enriched our personal as well as our corporate life. This continuous flow of emerging, exciting new talent is the most important and rewarding aspect of life in the Academy, the very reason for its existence.

'We record with regret the death during the year of Sir Clement Chesterman, OBE, Honorary Physician to the RAM 1950-72; Patrick Cory, FRAM, Professorial Staff 1948-75; Marcus Dods, DFC, MA, Mus B, FRAM; Gordon Jacob, Hon RAM; Benjamin Morgan, House Staff 1966-82; and Henry Philip Verrey, Hon FRAM, formerly Solicitor to the RAM. All in their different ways served the Academy long and well, and we are grateful.

'We welcome warmly professors who have joined the academic staff this year: Lisa Beznosiuk (Baroque flute), Alexander Cameron (cello), George Hurst (conducting), Colin Metters (conducting), Trevor Pinnock (Director of Early Music studies), Anthony Robson (recorder), Graeme Scott (viola), and Simon Standage (Baroque violin). Very welcome, too, are three new members of the Governing Body: the Countess of Harewood, Dr Peter Le Huray and Mr Michael Hoare.

'Several professors are retiring this year. Only the briefest of tributes can be paid to them here (there is another, domestic occasion tomorrow when their achievements can be more fully appreciated). Bruce Boyce was one of the great *Lieder* singers of his generation, with much operatic and recording experience, notably under Dr Reginald Jacques, Sir Thomas Beecham and Sir Anthony Lewis. He was first appointed professor here in 1956. Gwydion Brooke was the great bassoon virtuoso of his generation, of international stature, orchestral musician, chamber music player and brilliant soloist. Teacher of most well-known bassoonists over many years, he has been a professor here since 1960. Gwynne Edwards was a founder member of the BBC Symphony Orchestra, principal viola of the LSO and distinguished chamber musician; he has been a professor here since 1948. Derek Gaye became Warden of the Academy in 1966 under Sir Thomas Armstrong, after a successful career as Director of Music at Dean Close and Bradfield. After eight arduous years, during which many new responsibilities were required of the Warden, he returned to teaching, and many students have since benefited from his breadth of experience. Max Gilbert was the original principal viola of the Boyd Neel Orchestra and later joined the LSO and the Philharmonia Orchestra. A distinguished

chamber musician, he often played with the Griller Quartet in the Mozart quintets. He has been a professor here since 1948. Eric Hope's services to music were recognised last year by his election as Knight Templar of the Supreme Military Order of The Temple of Jerusalem. Prior to joining the senior Academy staff in 1973 he taught for some years on the Junior Exhibitioners' course. He is still an active piano recitalist. Vivian Joseph was the original principal cellist of the London Mozart Players. Despite serious wounds received on active service in North Africa in the Second World War, he established an outstanding career as a chamber musician and orchestral player. He has been a professor here since 1964. Malcolm Macdonald is a musician of many parts, writer, composer, pianist, an authority on jazz, whose broad experience and encyclopaedic knowledge of music have stimulated generations of students here since he became a professor in 1954. Mary Makower sang frequently in Vienna and taught for ten years in the United States before becoming a professor here in 1967. She forged strong links with American students and has produced several successful opera singers. Dennis Nesbitt, a musician of great versatility and influence, was a pioneer of the viola da gamba, much in demand for virtuoso as well as ensemble playing. A chest of viols was presented to the Academy by one of his admirers. He has been a professor here since 1973. Constance Shacklock sprang to fame as a principal at Covent Garden from being a student here. She has sung many great roles with distinction, and latterly been very active in festival adjudicating as well as teaching. She has been a professor here since 1968. Martindale Sidwell enjoyed a varied career as organist and conductor, with many choral and orchestral recordings and distinguished pupils and assistants to his credit, notably in his posts at Hampstead Parish Church and at St Clement Danes. He has been a professor here since 1963. Paul Steinitz is the founder of the London Bach Society which pioneered authenticity of performance, particularly in Baroque choral music. His editions of Schütz, Bach and Handel and his imaginative and original teaching books have spread his influence world-wide. He has been a professor here since 1945. Ronald Waller is one of the best-loved figures of the London orchestral scene, at times principal in the LSO and at others content for many years to partner Gwydion Brooke as his second bassoon, a post he still holds in the Philharmonia. He has been a professor here since 1961. Michael Dobson was taken seriously ill during the year. He has been the lynch-pin of oboe teaching in recent years, coming to the Academy in 1967 after a distinguished career in the LPO and the Bath Festival Orchestra under Menuhin. He has continued to run the Thames Chamber Orchestra. It is, alas, unlikely that he will return to teach here.

'We salute and thank all these familiar, famous and well-loved people, who have, singly and together, brought great distinction and devoted service to this Academy. They will be missed by their friends, colleagues and students. Their work lives on in their own pupils, many themselves now distinguished in the profession, as well as in the reputation of the Academy which they did so much to create and sustain.

'In addition John Streets has retired from the post of Director of Opera, a job he has held with great distinction over the past twenty years, creating many productions which live in the memory, inspiring many fine opera singers and raising the



Academy opera's reputation to new heights. Happily he remains on the staff to coach and to teach the many keyboard skills of which he is a master.

'We must also thank our benefactors and sponsors, some of whom are present today, whose contribution is vital to the continuation of our work. During the year we have gratefully received several new prizes, scholarships and donations: the Franz Reizenstein Prize for piano chamber music, the David Martin Concerto Prize for violin, the Pullen Memorial Prize for composition, and the Max Gilbert Prize for viola; £15,000 for the Students' Aid Fund, £1,500 for the Academy (for any purpose at the Principal's discretion), and £10,000 for the Academy to help send orchestras on visits outside the RAM; the Cordelia Moses Scholarship, to assist with fourth-year study, the Constance Margery Bastard Scholarship for post-graduate piano, the Gladys Aitken Bursary for a student in need, the Alison Craigie Daniel Scholarship for any purpose at the Principal's discretion, the Norah Mary Turner Trust Fund to assist students to purchase music, the Alec Templeton Scholarship for a talented student by competition, and the Ethel Bilsland Award for singing. Other gifts have been received from the People's Palace Choral Society, Benson & Hedges, and the New Moorgate Trust. Some of these Prizes and Scholarships have already been awarded, but most will be bought into force in 1984/5 or 1985/6 when a fund of income has been generated. Sponsorship has again been received from the Princess Grace Hospital, for any purpose at the Principal's discretion. All this generous and unsolicited support is welcome not only for its monetary value but for the encouragement it gives to our work.

'Finally, we welcome our distinguished honorands and all friends and relatives of our students and look forward to meeting at least some of you over lunch. We congratulate all prize-winners, whether or not their prize is presented today, and all who are graduating. Your achievements speak for themselves. We wish you continued success and happiness in your chosen career, whatever it turns out to be. As I have said to you all individually, if you are leaving please keep in touch with us. Remember the new Young Members' Section of the RAM Club—the LAM Club as it has already been dubbed! The initiative *has* to be yours—simply because our address never changes, whereas yours does! The benefits of continued contact are unforeseeable, but real. We may be able to help you, you may be able to help us, but only if we know where you are to be found. Thank you for all the pleasure and inspiration you have given us, and good luck to you all.'

*This is a reproduction of the first page of Lutoslawski's latest composition. The Partita for violin and piano was written at the request of the well-known duo Pinchas Zukerman and Marc Neikrug, who have scheduled its World Première in St Paul, USA, on 18 January 1985, with a second performance the following day. The work is in five movements, three of which are main movements, the other two (numbers two and four) being short interludes to be played ad libitum. The composer has kindly given the RAM permission to reprint this extract in the Magazine as a token of the very warm affection he feels towards the staff and students following his 1984 visit. The manuscript score is in the hand of the composer's wife.*

## PARTITA

for violin and piano

Witold Lutoslawski

*Allegro giusto*

$\text{♩} = \text{ca } 100$

pf.

3/4

5/8

7/8

3/4

violino

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## 'Father' Willis commemorated

Philip Hattey

Organ enthusiasts will be pleased to hear that the Greater London Council has agreed to place a plaque outside 9 Rochester Terrace in the borough of Camden. Henry ('Father') Willis lived there from 1867 to 1895. He lived and worked almost entirely in North London, and was apprenticed at the age of fourteen to the London organ builder John Gray. After setting up his own business Willis secured his first important commission in 1847 to rebuild the organ of Gloucester Cathedral. During his career he built or rebuilt over two thousand organs, and other prestigious contracts included the great organ for the 1851 Exhibition (later removed to Winchester Cathedral) and the cathedrals of Canterbury, Carlisle, Durham, Hereford, Oxford, St Paul's, Salisbury, Truro and Wells. Willis also built the instruments for the Royal Albert Hall and St George's Hall, Liverpool.

The Willis organs are characterised by strong, well-balanced but not over-forced chorus, clear-toned flutes, brilliant reeds, good definition to pedal work and extremely durable workmanship. Apparently it was the editor of *The Musical Times* who in 1898 dubbed Willis 'Father' in a complementary allusion to the famous eighteenth-century builder 'Father' Smith.

The house in Rochester Terrace is a semi-detached of about 1840, three storeys high and built of yellow brick with stucco basement and ground floor. Much credit goes to Mr Frank Coomber, a retired professional gardener and organ enthusiast, who was the prime source of the proposal to commemorate Henry Willis in this way.

## The RPS honours Karajan

Ruth Harte

'In the year 1870, the Directors of the Royal Philharmonic Society resolved to commemorate the centenary of Beethoven's birth by having a medal struck which could be presented to artists of eminence for their services to the Society and to the art of music. Designed by the sculptor and numismatist, Leonard C Wyon, the medal has, on its obverse side, a profile of the bust of Beethoven by Schalla Lizbauer, a replica of which has, ever since, been placed on the platform at the Society's concerts. The name of the recipient and year of presentation are engraved on the edge of the medal, which is of 18-carat gold.'

This short account of the history of the medal was on the back of a menu in a Berlin hotel on the evening of 25 February 1984. It also listed all the recipients, beginning with Sterndale Bennett, a former Academy student, in 1871 and ending with this year's award to Herbert von Karajan, who was due in London this summer with the Berlin Philharmonic Orchestra and had been invited to receive his medal, as is customary, during the Royal Philharmonic Society's concert. Because of a back operation, this had to be cancelled, so the Society decided to break with tradition and invite members of the Society 'to take the mountain to Mahomet' and present the medal to Karajan in Berlin.

On 24 February over twenty of us made our separate ways to Heathrow for the scheduled morning flight, only to find a strike of British Airways aircrews! Some of us managed to transfer quickly to another airline and reached Berlin on time, in the afternoon. The rest didn't arrive until late evening, having had to take a very circuitous route to get there. This section of the party included Mrs Shirley Barr, the Administrator of the Society, who was bringing the precious Medal!

We stayed in the luxurious Hotel Steigenberger in the centre of the city, where we were treated with the organised attention and willing services so typical of German efficiency. On the Saturday morning we toured the city in a special coach provided by the British Army, thanks entirely to the liaison of Martin Williams, one of our members. This meant that we were able to stay longer at various places under the scrutiny of the East Berlin guards, ever-active with their binoculars. The stark contrast between the barren East and the opulent West of the city is an indelible memory. Some of our party were entertained by the General Commanding the British Army, and his wife, at their villa on the outskirts of Berlin—a delightful and typically English occasion.

Throughout the weekend, we were ferried to and fro in an army coach and thus were taken, in the evening, through the snow to the Philharmonie, the marvellous concert hall designed by Hans Scharoun and built in the early 1960s. Its acoustic is claimed to be second to none, and this we were able to confirm at the concert given by the Berlin Philharmonic Orchestra in performances of Beethoven's eighth and second symphonies.

The orchestral playing was tremendously disciplined and vital, with a sense of total commitment, especially in response to the conductor. Karajan drew from his players great performances, particularly in the second half.

During the interval we joined Karajan in the Green room. The Maestro received each guest personally, then John Denison, on behalf of the Society, presented the Medal, making his speech in German. Karajan replied and seemed both touched and delighted by the honour bestowed on him. Champagne flowed, photographs were taken and some programmes were autographed.

The Berliners are very aware of their musicians and support them wholeheartedly. The hall was crammed with people standing or sitting in the gangways. There was a tremendous feeling of occasion, yet this was, for them, just one of a series of concerts. I heard from a Berlin friend that it is always very difficult to get in to any concerts. Maybe it is partly due to the 'island' situation of the city, but I couldn't help noting their infectious enthusiasm.

After the concert we returned to the hotel for a reception given to us by the orchestra. This was not to be merely drinks and light refreshment but, around 10.30, dinner was announced and we were entertained to a five-course meal which we finished just before one o'clock! Matched by the excellent menu, this gesture by our hosts was a fitting conclusion to an evening, and a visit, which will be remembered for a very long time by those who were able to join in this unique celebration.

## Obituary

### Trevor Anthony 1912-84

Kenneth Bowen

Trevor Anthony, who died on 1 August, was one of the finest basses ever produced by the Academy. He was born in Tycroes, Carmarthenshire, Dyfed in 1912 and at the age of fourteen started work as a coal miner. In 1934 he became the youngest singer to win the Bass solo competition at the Royal National Eisteddfod of Wales and a year later he won a scholarship to the RAM. There were few grants in those days and Trevor's teacher Gwilym R Jones and Mr Jefferies, agent of the anthracite colliery in which he was working, formed a committee of local people to promote a fund for his maintenance as a student. Miners were poorly paid





at that time but men from every colliery in the district contributed to the fund, and in due course a presentation concert was arranged at which Trevor was handed a cheque for nearly two hundred pounds—a lot of money in 1935. Trevor's time at the Academy was happy and productive and he won several important prizes. He was particularly fortunate in his singing professor, the distinguished bass Norman Allin, whose wise guidance and common-sense approach he found especially valuable.

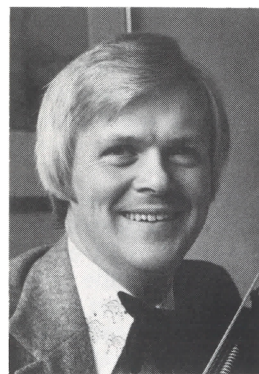
His first professional appointment was as Lay Vicar at Westminster Abbey under Dr (later Sir) Ernest Bullock, a fascinating and stimulating period for someone with a chapel background, and during it Trevor came to love the Anglican musical tradition. He was engaged for a Promenade Concert by Sir Henry Wood as early as 1940 but the Queen's Hall was bombed before the concert took place. His singing career was then interrupted by six years' service in the Royal Navy. Soon after his demobilisation in 1946 he was again in great demand. He sang King Mark in a broadcast performance of *Tristan und Isolde* under Sir Thomas Beecham, and after that he was always one of Sir Thomas's favourite basses: in 1947 he recorded *Messiah* for him. By this time he was a frequent broadcaster and was regularly engaged by our late Principal Anthony Lewis who had recently started the Third Programme. (Trevor also recorded Purcell's *The Fairy Queen* and *King Arthur* for Sir Anthony.) Other conductors with whom he was closely associated were Sir John Barbirolli, Sir Adrian Boult and Sir Malcolm Sargent. Later he sang frequently with Benjamin Britten at Aldeburgh, creating the role of the Voice of God in *Noye's Flood*. He made many appearances at the leading Festivals: Edinburgh, Bath, Leeds, the Three Choirs, etc, and at the Proms and the Royal Philharmonic Society concerts. He sang in Europe and the USA and at the Royal Concert in 1963. He was particularly proud to have been one of a distinguished group of soloists invited to sing at the Investiture of HRH the Prince of Wales at Caernarfon in 1969. (The Academy was also represented on that splendid occasion by Elizabeth Vaughan, Marjorie Thomas, Helen Watts, Kenneth Bowen, the conductor Wyn Morris, and composer Mansel Thomas.)

Trevor's singing career was cut short by frequent illness (in recent years he had lost count of the number of serious operations he had undergone) but he continued to adjudicate, in Canada for the Canadian Federation of Music Festivals, for the National Eisteddfod and the Llangollen International Eisteddfod. Surprisingly, but probably on account of ill-health, he did little teaching. He was a loyal son of Wales, a lover of its language and its literature, and in 1965 he was made a member of the Gorsedd of Bards in recognition of his contribution to Welsh culture.

Trevor was an exemplary colleague: kind, approachable, helpful and encouraging. On a long journey he was the perfect companion; cultured in conversation, offering valuable advice when necessary, and the source of an inexhaustible store of amusing anecdotes. One recollection is especially vivid for me. We were in Belfast together, for four *Messiah*'s in four days(!) and Trevor decided to look up the splendid Northern Irish tenor James Johnston, who had returned home after his wonderful career at Sadler's Wells and Covent Garden to run a successful chain of butcher's shops. Trevor took me with him to meet Jimmy (behind

## Ralph Holmes 1937–84

Helen Read



Photograph by  
Jeremy Grayson

a counter in his butcher's apron) who in turn invited us to his magnificent home on the outskirts of Belfast. There he tried to lavish generous Irish hospitality on us but without much success. After all, two good Welsh non-conformists had more sense than to partake of large quantities of the Irish whatever before singing *Messiah* in the Ulster Hall. Happy Days! And happy memories of a beautiful, sonorous voice, heart-warming singing, and the example of great courage in the face of much physical suffering.

Trevor was happily married for nearly forty years to Olga Bonnell, who died suddenly some five years ago. She was always a great support to him. Their son Robert is now a successful barrister.

I am not going to write about Ralph Holmes in general but only about his long association with my late husband Ernest and with Ernest's work. Ralph first entered our lives in August 1949, when he came to the Summer Course for boys and girls of school age which Ernest had inaugurated in 1944. This was held for the first thirteen years of its existence at Sherborne School for Girls, and Ernest directed it until his death in 1965. He found Ralph so talented that he made him leader of the First Orchestra despite his being, at twelve, one of the youngest players in it. He also thought this gifted boy badly needed a violin of quality, and so lent him the Gagliano he had himself been left and which Ralph used until his father was able to acquire a good violin some three years later. Ernest asked the parents if Ralph might appear as soloist in one of his 1950–51 season of children's concerts, so on 27 January 1951, at the age of thirteen, Ralph duly made his début, playing the Mendelssohn Concerto with the Royal Philharmonic Orchestra, with Ernest conducting. The children in the audience were thrilled to hear a boy their own age achieving such a masterly performance.

I shall never forget the enormous help and encouragement given to Ralph by his parents: his father went with him to all his lessons with David Martin, and at home everything possible was done to assist the boy in finding sufficient time to practise whilst undergoing a normal education.

I particularly remember Ralph's next appearance as a soloist with Ernest's Orchestra, which was on 30 May 1958, when he played the Tchaikovsky Concerto at the Royal Festival Hall with the London Senior Orchestra again with Ernest conducting. We had a capacity house, and Ernest was so glad Ralph was already building a following as it strengthened his conviction that brilliant UK youngsters should first study in their own country before going abroad, since this enabled them to make contacts and friendships which would be of inestimable value as they entered the difficult world of the solo artist.

The following year Ernest was eighty on 22 February 1959 and the next day a wonderful birthday concert was mounted for him at the RFH, at which he had invited Ralph to play the Brahms Double Concerto with the gifted young cellist, Rohan de Saram. 1958 showed yet another facet of Ralph's ties with Ernest when he came to our Orchestral Summer Course then held at Queenswood School. The first person he met was Jeannette Ashby and they recognised each other immediately, having met once before at Lancing College. Ralph led the First Orchestra whilst Jeannette was a comparatively humble amateur cellist, but the difference in talent was of no importance as these two young



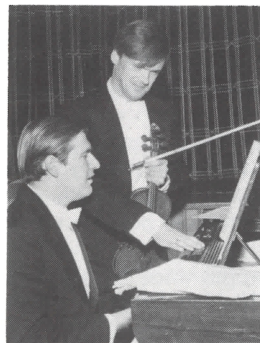
people got engaged in 1961 and were married in 1962. Since then Jeannette identified totally with Ralph's work, becoming his invaluable manager. One's heart aches for her and their son David.

During the ensuing years Ralph appeared many times, both at the Ernest Read Children's Concerts and with the Orchestras, and I remember his playing Saint-Saëns's *Introduction and Rondo Capriccioso*, Vaughn Williams's *The Lark Ascending*, and the Sibelius Concerto, as well as the ever familiar Tchaikovsky, Mendelssohn and Bruch G minor. He was actually billed to play the finale of the Tchaikovsky at the last Children's Concert of the current season. This is on 11 May 1985 in the RFH with the New Symphony Orchestra conducted by Noel Long (now director of ERMA and incidentally my son-in-law). It is remarkable to know that at the time of Ralph's death some seventy percent of the seats for this concert were already sold.

In February 1979 I gave a joint party with the RAM Club to mark the centenary of Ernest's birth, and Ralph was one of the artists who (with Geoffrey Pratley) so kindly gave their services to provide a short programme: it was a wonderful evening.

The tragically early and so unexpected death of Ralph both saddened and deeply shocked the musical world. We have all lost not only a great artist and teacher but also a warm-hearted, loveable man.

Geoffrey Pratley



One morning in November 1963 the phone rang. 'How would you like to play for Ralph Holmes?' said the unmistakable voice of Mrs Emmie Tillett. 'You would? Good—pencil in 21 and 24 January, Croydon and King's Lynn. We'll send you the details shortly. Goodbye.' Who wouldn't like to play for the most brilliant English violinist of his generation, I thought! A child prodigy who had been amazing and thrilling audiences for over twelve years already with his superb technical mastery, innate musicianship and wonderful sense of style. I thought of the list of winners on the Dove Prize board on the first floor: I was the latest recipient at twenty-three; Ralph won it when only seventeen.

That Christmas I drove the family mad with my practising, desperately hoping to do justice to his marvellous playing. The programme consisted of Corelli's *La Follia*, Mozart's Sonata in B flat, K 378, Prokofiev's *Five Melodies* and Suk's *Un poco triste* and *Burleska*. We first met a week before the concert at Dinely's Studios (now part of Trinity College) and I noticed at once how much time he spent singing through various phrases before actually playing them. When he finally did so, I was amazed at how many minutely differing shades of colour and nuance he produced at will with no apparent difficulty at all. What a challenge for me to have to imitate his phrasing and natural sensitivity! We got on well together, and our first concert, one of a lunch-time series at the Fairfield Halls in Croydon, was a great success.

Thus began our partnership, which eventually covered over a hundred major works from Bach to Bax, and lasted through dozens of recitals to our final appearance together at another lunch-time recital at Bishopsgate Hall, London on 20 March this year. At no time during this concert, or indeed any other, was there anything to suggest that he was not well, though he did seem more tired than usual after some of our most recent engagements. In fact, this last recital was for me one of the most

memorable of all, largely because we played Elgar's Sonata and Delius's second and third Sonatas. These last two works, together with the less frequently played No 1, will always provide for me the most intensely personal memories of Ralph's playing. We are extremely fortunate to have his recordings of them all, with Eric Fenby playing Delius's own piano, and that Ralph's last disc is of Delius's violin Concerto with the RPO under Vernon Handley. Both recordings are on the Unicorn-Kanchana label.

One of the most difficult and involved works we tackled was Bax's third Sonata, which we included in our last Wigmore recital, and broadcast from Bristol last November, with a repeat on Bax's centenary day. Of course, I can never forget the love and devotion which he brought to the works of Bach, Mozart, Beethoven and Brahms, constantly probing into the depths of these old favourites, and always discovering new meanings in them. I will always regret that we never played together anything for viola, on which he performed for the first time only in March this year; he had great plans to play the Brahms, Bax and Bliss viola sonatas before very long. Among our regular French repertoire were the Debussy, Franck and Ravel sonatas, not forgetting the latter's *Tzigane*, which he played with hair-raising accuracy and brilliance. We also played Fauré's second Sonata in E minor, which he preferred to the early A major one.

Wherever we travelled, his friends and admirers appeared in profusion after concerts, often having come a long way to hear him. His warm, lovable personality shone through all his playing, and in his often amusing spoken programme notes. He described the March from Britten's Suite Op 6 as 'a sort of plinky-plonk piece', and once he enthused so much about a certain work that when we were at last ready to start, he suddenly said, 'After all that, you know so much about it that it seems hardly worth playing it!'

Quite apart from music, he had a vast knowledge of art and sculpture, and he had a passion for collecting things. Often, while driving through some town or village, a sudden screech of brakes would mean that he'd spotted another likely-looking shop which had to be explored. He thought nothing of getting up at the crack of dawn to visit local markets, and was often lucky. After one such expedition, I asked Jeannette where on earth he was going to put his latest finds. She raised her hands in mock despair, then smiled. 'Oh well,' she said, 'it keeps him happy!' He often described himself as a 'very happy man', but much as he loved his music and art, it was without question Jeannette and their son David who made him happiest and proudest of all, as he never tired of telling me, and they are the ones who need our thoughts now: they who did so much to help him give so much to us, his friends, colleagues and students. For me, my twenty years' association with him will always be one of the most important influences in my life, and one for which I shall always be eternally grateful.

Christopher Regan

Ralph Holmes died at his home on 4 September. His death has deprived this country of an outstanding native artist of international rank. For a short time in the 1960s and continuously since 1970 Ralph was a professor at the Academy. Our loss is inexpressible and incalculable. The wonder is that he was able to devote so much time to his Academy pupils and to the RAM in general while pursuing a uniquely varied and busy performing



career. During the past year Ralph took an active part in discussions about the new structure and content of the Performers' Course. As recently as May, when he was so heavily engaged in making his last Delius recordings, he found time to attend such meetings. He often told me how he loved his teaching, and it was an important element in his work.

Ralph's association with and affection for the Academy dates from 1949 when, already a pupil of David Martin and a Chorister at New College, Oxford, he joined the Junior School. He became a full student in 1951, and concluded his RAM training in 1954. By this time he was a well-known soloist and had appeared several times in London's principal concert halls playing the major concertos. RAM programmes of those days frequently show him to have been active in chamber music as well as a concerto player.

In the early 1950s I had left the Academy and was working in the North of England and, although I was very aware of Ralph's prodigious achievements, it was mostly through the glowing and enthusiastic reports from my parents that I followed his career. The first occasion I can be positive that I met Ralph was in 1955 when he shared a morning recital with Bruce Boyce at the Hereford Three Choirs Festival. What a treat! Two great artists for the price of one. But who was the pianist? Shame on me, but I have forgotten. From that time onwards the 'public' Ralph scarcely seemed to change, apart from his hair turning silver-coloured—the total command of technique, the absolute musicianship, the immaculate suit, welcoming smile and the complete rapport with his audience. No wonder he always created a sense of occasion and won everyone's confidence and affection.

Apart from hearing Ralph at many public concerts, I have very often been privileged to hear him play on domestic and private occasions. Ralph was extraordinarily generous to his fellow musicians, and having read a synopsis of his career I can appreciate this even more. The RAM Club was frequently in his debt—most recently two years ago when he and Geoffrey Pratley gave a magnificent recital in memory of Janet Craxton. I recall his playing often at Annual General Meetings of the Royal Philharmonic Society, at the Musicians Benevolent Fund 50th birthday concert and most recently at the 1983 ISM Conference when, as Warden of the Solo Performers' Section, he was joined by John McCabe, the Society's President, when we heard superlative accounts of sonatas by Mozart, Ravel and Elgar. These two great artists were collaborating for the first time—and, alas, the last.

Ralph was the composer's best friend. He gave first performances of many concertos and other works by contemporary composers as well as reviving neglected works of former times. How ardent was his advocacy in so wide a repertoire! Recent recordings included works by Hamilton Harty and a gorgeous recording, with Richard Burnett at the fortepiano, of works by Hummel. How typical of Ralph that, on my telling him I had missed part of the recording over the radio, a few days later he gave me a copy, with a covering note which I shall treasure as much as the record.

These few personal memories in no way attempt to do justice to a career which took Ralph and his reputation to many parts of the world, nor can they do more than hint at the richness and

breadth of his musical interests and achievements. In associating myself with Geoffrey Pratley's expressions of sympathy to Jeannette and David I should like to say how much Ralph and his career owed to Jeannette's devotion and hard work as his secretary and business manager. I hope it will be some comfort to her that she enabled him to achieve so much in all too short a lifetime. When it seemed that the future held so much it is no wonder that the shock of his untimely and sudden death has been marked by unusually widespread and deeply felt sorrow. This was reflected in the very large congregation which attended his funeral in Bromley Parish Church where he worshipped regularly, and had given his final concert in July.

*Patrick Cory.* Richard Staines writes: I admired Graeme Humphrey's appreciation of the late Patrick Cory, which was printed in the Spring edition of the *Magazine*, and it moved me to tender my own personal reflections of this remarkable man who taught me twenty years ago. I recall meeting Patrick Cory for the first time in 1964, the occasion of my first piano lesson with him. Suavely, persuasively yet always firmly ('I'm a complete tyrant to my pupils') he wooed me away from my many bad pianistic habits, sparing no effort in stimulating me in such a way that his rich personality, fused as it was into his distinctive teaching style, remained with me long after I left the Academy. 'There are no good teachers,' he once exclaimed, bursting into his room, brandishing an umbrella at a bulb-less light socket, 'only good pupils; I design the aircraft but it's up to them to fly it. Teaching is like the Chinese water drip: lay a man down and the dripping tap will do its work and bore a hole through his head in ten years.'

His techniques involved the use of a broad range of styles. His lessons would be enriched by the wide and seemingly unlimited application of metaphor, literary allusion and imagery, even botanical: he likened Liszt's treatment of his B minor Sonata's first subject (the one with the Nijinsky-type leap of a diminished seventh) as a flowing, unsupported melody to the trailing branches of an acanthus. I saw the point at once. To my greenhorn attempts to come to terms with one of the Berkeley Preludes, he administered the remedial verbal shot in the arm: 'this one is just dry sherry and biscuits'.

He remained unimpressed by the demonstration and application of sheer technique to a piece, yet, conversely, wisely castigated any performance which added a quality of interpretation not integral to the composer's designs; a mannered execution disclosed an inartistic want of balance and was in bad taste. In effect, he used the floorboards of his room as a stage upon which he, the actor, would open up the pupil's horizons, giving him a window on the world and at the same time encouraging the pupil to see his own potential for 'acting', as it were, within the context and terms of reference of the music being examined. Why not treat a Beethoven sonata as the floorboards of a stage?

My final encounter with him, in July 1975, was in the dubious Byzantine sublimity of Westminster Cathedral. His friend Arthur Wills was giving a recital there. The seats were adamantine. Reminding me of Huxley's Gumbriel in *Antic Hay*, he turned to me, again clutching his umbrella, murmuring with some asperity that the remedy lay in trousers with pneumatic seats. I can never forget him.



*Marcus Dods.* Jack Brymer writes: Perhaps not many musicians now still active in the profession have my own possibility of recalling the advent of my late good friend Marcus. I think back about thirty-seven years, and to the old Denham studios. This slim, blond young man, straight from the RAF, in which he was a pilot, quiet of manner but obviously with a great deal of knowledge and tact, was assistant to Muir Mathieson, at that time the acknowledged maestro of all that was best in film music.

It was obvious before long that Marcus was worthy of higher things, and that he was just quietly soaking up the knowledge and experience that such a post inevitably gave him. In later years this broadening of experience became obvious in the many aspects of music-making in which I had the pleasure of meeting him: middle-of-the-road music with the BBC Concert Orchestra; complicated film-scores which had to be mastered in double-quick time; TV jingles which were extremely simple but had to be made to look complex to please the companies who were employing us; even concertos to be accompanied with very little rehearsal and with orchestras which never even thought of themselves as of top professional standard. Some of these were not the best-known of works, nor even the greatest, but with Marcus and his unflurried methods they all fell nicely into place.

It was always a pleasure to work with him and he was exactly the same person socially as he was professionally. Sadly, my last memory of him, so recent, was unbearably sad. We all knew Marcus was in trouble. Some of us knew how much trouble. He continued to work, always patient, always fighting his final enemy, almost to the end. On the last day we saw him, in a ghastly, garish TV recording studio, he apologised for lateness, saying that some old foot-trouble had delayed him. He was obviously in agony, but worked a full six-hour day—successfully. A glimpse of him was seen in Part I of *Life of an Orchestra* on BBC TV recently. It was his last day at work, I think. The very next day we were without him, and few of us ever saw him again. It was without surprise, but with deep sadness, that we heard soon afterwards of his demise. He is missed by us all. He did a fine job.

*Marcus Dods.* Robert Hardy writes: A recent piece about Marcus in the Old Rugbeian Society's newsletter reminded me that we missed each other at school by a bare two years. I had only discovered our common and happy experience a few years ago and remember discussing with Marcus how a great part of his delight at Rugby stemmed from the very active and brilliantly staffed Music School.

The magazine obituary spoke of his record 'unique in this century, and probably for all time, of simultaneously being a choral scholar at King's Cambridge and winning a Rugger Blue'. It spoke too of his earlier musical and athletic prowess at school, and of an occasion when he rushed, handsome, mud-splattered, still in shorts, from the football field where the game was invented to the conductor's rostrum for a rehearsal in Speech Room, a dashing and dramatic appearance which drew from his Tutor, sitting in the auditorium, the admiring murmur 'Why man, he doth bestride the narrow world like a Colossus!'.  
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My conversation with Marcus was shouted in the cockpit of a tiny aircraft, piloted by his nephew, another Marcus, on the way to Falaise a few years ago. I had just become President of the

Henley Symphony Orchestra, the large and enthusiastic amateur band, stiffened and trained by a few good-hearted professionals, which was very much Marcus's concern, and his work with which was always as meticulous, as expectant and as gentle as with any professional orchestra. Henley being 'twinned' with Falaise, the orchestra was on its way to the capital of Normandy to give a concert in the principal church. Neither he nor I could travel with the main party because we were tied by professional engagements. 'We'll fly,' he said, 'I've got a young nephew who flies... leave it to me'. And so we took off from Kidlington and headed across the Channel. The flight reminded him of his own years of flying; he was at the controls quite a lot of the time.

When the War started, that gentleness of his, and concern for others, made him declare himself a pacifist. But in no long time his realisation of the threat to those very qualities of life he cherished, decided him to volunteer for the RAF. So he flew and fought and was decorated for distinguished gallantry. I would have known none of that, had not my questions yelled at him over the engine roar dragged it out of him—no word about the decoration of course; that emerged from a reference book.

Again and again I had the good fortune to watch him in rehearsal, indeed as a participant in various spoken concert pieces, to be under his baton, both with the HSO and with the Southern Pro Arte and other orchestras. I would be beside him on the platform, but facing the other way, and often slow on my entries, or downright wrong. Marcus would haul me in with a smile, and on the next occasion give me a warning eye well before the moment. With those around me I was continually fascinated by his musicianship, his kindly understanding and his totally unselfish determination—all of them understated. Rehearsals also meant that I was sometimes with him at home, with Deirdre and the children, when the pleasure at being among such a warm and easy family was very great.

He was a man of music, a man of understanding, a man of courage and a family man. Deirdre, in Marcus's absence, needs all those qualities. She has them, both in herself, and as a shared inheritance from him.

*Marcus Dods.* Wilfred Josephs writes: Marcus Dods was a rare species of musician—the complete professional who had no need to advertise the fact. His gentle attitude and relaxed mien covered a totally predetermined action which gradually became evident when one worked with him.

Over the last twenty-odd years he conducted music for more of my films, both feature and documentary, and television productions than I care to remember: it is staggering to realise how quickly this time has gone.

Everyone seemed to like working with Marcus, whether performer or composer, and all had a high regard for his musicianship. Even when he disagreed with the composer, he did so in a non-aggressive way which usually achieved the best artistic results.

Time after time I discovered in the course of a recording session that the appalling workload yet to be recorded had magically and quietly diminished under Marcus's baton. We always finished on time or earlier; the orchestra or ensemble always played well and in time! Everything was unhurried but precise and artistically excellent. The sad thing is that because of  
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## Reviews of New Books and Music

### Sir Thomas Armstrong



one's tendency to categorise people Marcus was latterly thought of as a film and television conductor, when those who worked with him earlier in his opera conducting days, have told me he was of the best.

Monica Watson: *York Bowen—A Centenary Tribute* (Thames Publishing Company, £6.50)

This remarkable musician certainly deserved a more appreciative treatment than that provided by a grudging notice in *The New Grove*, and his friends will welcome this affectionate but not uncritical memoir by a devoted pupil. The book is short and unpretentious, not setting out to be a formal biography, but offering some facts about Bowen's career and many personal reminiscences, all the more acceptable because, in trying to do justice to Bowen's achievements, the author makes no exaggerated claims.

His talent was a fine one, and developed early. Things came easily to him, perhaps too easily. He won a scholarship to the Academy at fourteen: before he was twenty he was noted by *The Daily Telegraph* as a first-class pianist: in his early twenties he had a symphony played in Queen's Hall by Henry Wood, together with a piano concerto in which he was himself the soloist. Critics hailed him as a bright hope for English music, praising the romantic warmth of his harmony and his skill in orchestration. Audiences were enthusiastic, public performances frequent. Then came the war. Bowen joined the Scots Guards, went to France, and after serious illness was invalided home. In 1919 he returned to the concert platform, to find conditions very different from those of 1914. There was now no place for the warm romantic mood that was Bowen's natural style. His kind of music was 'out', and he could not find for himself, as Bartók and Stravinsky and Vaughan Williams did, new paths to follow. He went on, till the end of a long career, producing the romantic, easy-going work that was increasingly out-dated. And he produced a great deal of it. Monica Watson lists five symphonies, five concertos, twelve sonatas for various instruments, and a vast output of songs and piano music. Nearly all of this is now out of print, and little of it is ever performed—a regrettable neglect due largely to ignorance about the quality or even the existence of the music. A re-examination of Bowen's output would certainly bring to light a good deal that deserves revival.

When did Bowen find time for composition in a career that was fully taken up with all the chores that musicians have to undertake to get a living, with teaching, adjudicating, examining and preparing his recital programmes? And he needed to earn as much as he could to provide for a wife who had big ideas, and a feckless son. He must have worked tirelessly and quickly, with little time for revision; and the effects of this, critics would say, are apparent in his work.

I knew him only in the later years of his career, when he was harassed for money, not very well, and over-worked. These were times of disappointment and depression. But on the whole the exuberance of his youth remained with him till the end. Music continued to be an excitement, almost an intoxication, and this freshness always gave character to his performances as a pianist. When he played familiar works it was as if he were composing

the music as he played it. Well-known themes would be given out with all the enchantment of a first-time discovery: cadences almost hackneyed were phrased with unexpected poignancy. And he had extraordinary instrumental instinct, not only for the piano, but for any instrument to which he turned his attention. I once heard him extemporise an extended movement on the organ in a London church. It was a wonderful experience, masterly in control, passionate in feeling, unhesitating and consistent in style.

What went wrong? What intervened to make his output less significant than that of a Rachmaninov or a Medtner, with whom he may plausibly be compared? Or did nothing go wrong? Did it all go right and did he live generously and happily the life he was meant to live, making to his generation the best contribution that it was in him to make? I am told that he was uncritical about his own work and critical of others—that he was too obstinately loyal to his pre-1914 ideas. Perhaps so. But would it have been better if, like B J Dale and Balfour Gardiner, he had been inhibited by self-criticism and the search for perfection which can be no more than a kind of pride? Would it have been better if he had tortured himself into an austerity that was foreign to his nature? It wasn't so with the great masters: and perhaps in a different period of history and a different country, York Bowen would have been a great master.

Such questions, fascinating but futile, are bound to be provoked by this modest little book. They are unanswerable: but as one puts the book aside one can thank God for a loveable man, and a fine talent, unstintingly employed to give pleasure to its owner and to many other people. One can also say a word of thanks to Monica Watson, and ask her to correct, in any future edition, one or two small errors.

Trevor Williams

Derek Collier: *Scales and Arpeggios for Violin* (Faber Music, £12)

Derek Collier is someone I have known since we were students at the RAM together, and knowing his integrity and high ideals it is no surprise to find that his scale book is such a finely thought-out collection, including all the technical requirements needed for the Annual Examinations here, but not only this. At last a really comprehensive scale manual has been produced which will provide a firm basis for any student of the violin.

This is not just a sweeping statement, and it can be said that there have been many very good attempts produced in the past. Such great men as Flesch and Galamian have tried to show all the myriad varieties of use to which systematic scale-practice can be put and Sevcik was perhaps the first to give exercises based upon all forms of scales.

Here, however, we at last have the basic requirements of every example actually written out, and in their most direct and useful shape, in simply the required minimum for the really complete violinist. They are ideal for the student hoping to be accepted at one of the schools of music here or abroad, and as the scale-requirements are still fairly low in standard for examination purposes, they go further, showing what a real violinist should know in order to carry on the great traditions of the past.

The printing shows great care: the various keys are clearly and symmetrically set out. One can easily find anything that is to be



undertaken, and while the fingerings are logical, if the individual prefers he can easily substitute his own. In short, this seems a first-rate answer to the perennial problems regarding scale-work which face teacher and pupil alike: the discipline that all the great players acknowledge to be an essential foundation for real mastery.

We live in the age of the short cut; impatient to express musical ideas, we are not yet willing to do the hard work necessary to present them properly. Congratulations and thanks are due to Mr Collier for his meticulous and conscientious efforts. He has given us a most valuable tool to help the player of the future in his task, that of mastering the skill needed to fulfil the content of the art of music. We should never forget that the very word 'art' implies both of these things.

Dear Sir,  
I read in the Spring issue of *The RAM Magazine* that you would like to hear Members' opinion of the continuation, or not, of the *Magazine*. As an old (and very ancient!) Member of the Staff, now retired, also disabled, the *Magazine* is one of my chief joys, and takes me back to very happy days, reading about the present activities at the Academy and keeps me in touch with the magic world of music. I also lend it to various friends, who all find it enthralling. Please don't discontinue it.

103 Westgate,  
Chichester,  
East Sussex

Yours faithfully,  
Molly Mack

Dear Sir,  
Benedict Rubbra is painting a portrait of Howard Ferguson in Cambridge, where he has done so much research for his music editions. He is leaving valuable results of his work to the Pendlebury Library, where we hope that the portrait may hang. We feel that this is an opportunity for his friends to contribute to make it possible, and a list of their names will be placed underneath it. Benedict lives by his portrait paintings, and has just completed a remarkable painting of Ursula Vaughan Williams for Charterhouse. It will be good for him to have a piece of his work in Cambridge. Please send cheques to me, made out to Benedict Rubbra.

Bushey Leaze,  
Hill Green,  
Leckhampstead,  
Newbury,  
Berkshire RG16 8RB

Yours faithfully,  
Joy Finzi

## Letters to the Editor

## Notes about Members and others

During the past twelve months Paul Patterson has had many performances of his music abroad. They include the première of his *Sinfonia for Strings* by the Polish Chamber Orchestra in Warsaw, and *Time Piece* in Paris with Le Groupe Vocal de France. Also the King's Singers performed *Time Piece* on their European Tour and at Carnegie Hall in New York. Nicholas Cleobury conducted *Canterbury Psalms* in Sweden with the Malmö Symphony Orchestra, the Cologne Ballet gave fifteen performances of *Kyrie*, and the Philip Jones Brass Ensemble performed *Deception Pass* in Japan and on two tours of Europe. At home the Three Choirs Festival saw the première of *Mass of*

*the Sea* and Sir Charles Groves conducted the *Requiem* in the Royal Festival Hall as part of the Festival of Great British Music.

Susan Bullock was awarded the Kathleen Ferrier Decca Award in May.

Janet Canetty-Clarke conducted the Frauen-Kammerorchester von Österreich in a concert in the Mozartsaal in Vienna on 16 May. This two-year-old orchestra consists of twenty women string players, who invariably play under the baton of women conductors. The four works chosen by the orchestra for their programme are all 'salad days' compositions: Britten's *Simple Symphony*; Schubert's *Five German Dances*; Barber's *Adagio*; and Mendelssohn's rarely heard Concerto for violin, piano and string orchestra. Miss Canetty-Clarke has been Musical Director and conductor of the Ditchling Choral Society in Sussex since 1965.

Andrew Morris conducted two performances of the Monteverdi *Vespers* with the Bedford Musical Society, one in St Paul's Church, Bedford, on 12 May and one in St Alban's Abbey on 2 June. Since 1980 his engagements with the Society have included *The Kingdom* by Elgar, Vaughan Williams's *Five Tudor Portraits*, Poulenc's *Gloria* and Paul Patterson's *Canterbury Psalms*. In March he conducted a performance of *The Dream of Gerontius* by Bedford School Choral Society and in July directed the School's Chamber Orchestra at the National Festival of Music for Youth in the Royal Festival Hall.

Kate Elmitt and John Railton have made a recording for the BBC of Malcolm Arnold's Concerto for Three Hands with the BBC Concert Orchestra conducted by Ashley Lawrence. They also recorded Gordon Jacob's Theme and Variations on a Theme by Schubert, also written for three hands. This programme was produced by Gareth Walters. They recently gave a concert tour in Southern Australia and New South Wales. They gave recitals and seminars in the Adelaide, Melbourne and Sydney areas, performing varied programmes ranging from Bach, Mozart and Poulenc to light music especially written for them by Michael Easton, who arranged the tour and who is now working for Allans Music Publishers in Melbourne. They also gave interviews to the press and radio, including a live Radio 2-type chat, a Woman's Hour-type interview and a live TV chat show. They also played to schoolchildren and made a tape which they hope will be on sale fairly soon.

William Stephenson was awarded the Royal Over-Seas League's Dr Robert Whyte Memorial Prize in May.

Paul Engel's Retirement Concert took place on 21 July at St Cecilia's Hall, Sunderland. The programme included the première of his string Quartet in D, his Suite for flute and piano, and two Part-Songs for equal voices.

Giles Swayne's Symphony for Small Orchestra (commissioned by the English Chamber Orchestra Music Society, with financial assistance from the Arts Council of Great Britain) was performed for the first time on 1 June, in the Queen Elizabeth Hall, by the ECO under Stephen Barlow.

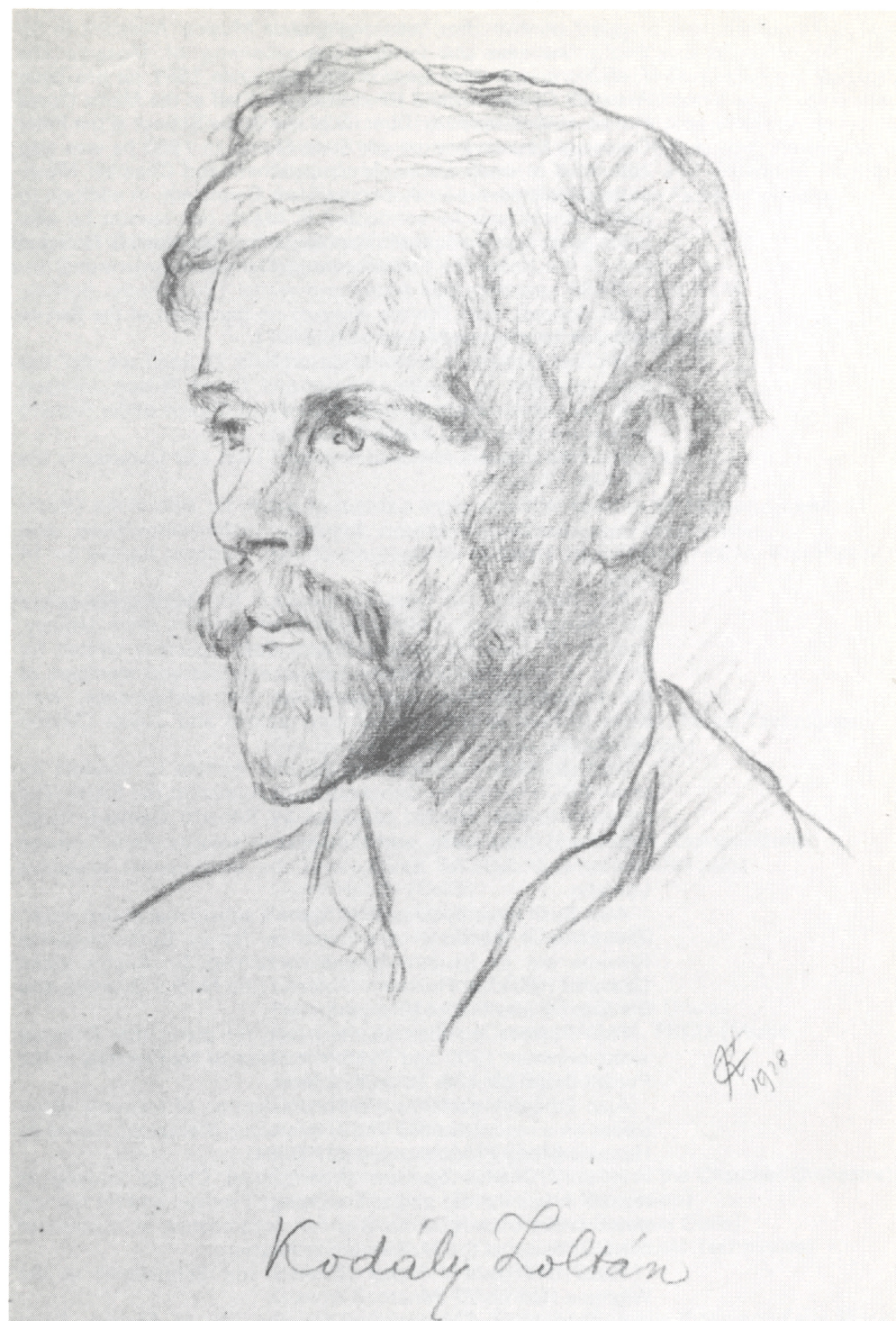
Moura Lympany writes that on 26 June Edward Heath conducted a concert in the Festival she started at Rasiguères, near Perpignan. The BBC's television film of the 1983 Festival was shown on Easter Sunday.

Penelope Cave took charge of the harpsichord class at Morley College in September.





Lithographs by the Hungarian artist Caesar Kunwald of Béla Bartók and Zoltán Kodály, each signed by the composer it portrays, presented to the RAM on 1 February 1984 by Antal Doráti, the artist's nephew



Zoltán Kodály, each signed by the composer it portrays, presented to the



Igor Kennaway has been engaged as Musical Assistant to Sir Georg Solti for the forthcoming recording of Mozart's *Die Entführung aus dem Serail* in Vienna. Since 1981 he has been Assistant Conductor and Head of Music Staff at the Mainz Opera House, as well as Music Director of the Opera School at the Peter Cornelius Konservatorium der Stadt Mainz. In 1983 he was also appointed to teach *Lieder*, Accompaniment and Chamber Music at the Akademie für Tonkunst der Stadt Darmstadt. In addition to performances that he conducted in Mainz last season he also made guest appearances for Westdeutscher Rundfunk in Cologne and for the Hessische Staatstheater in Darmstadt.

Sheila Lawrence has recorded a recital (Buxtehude, Schlick, Bach, Scheidt, Bull, Bruhns, Arauxo) on the organ of the Servite Priory in London on Meridian E45 77071.

Michael Berkeley's anti-nuclear oratorio *Or shall we die?* has been recorded by Heather Harper and David Wilson-Johnson with the London Symphony Orchestra and Chorus under Richard Hickox on HMV ASD 270058-1.

Eric Hope gave a recital of music by Liszt and Debussy in the QEH on 13 June.

Trevor Williams gave a recital of music for solo violin (Bach, Ysayë, Bartók, Prokofiev, Kreisler, Rachmaninov/Reed and Schubert/Ernst) in St George's Church, Hanover Square on 14 June.

Paul Parkinson has been 'Composer in the Community' at the Sam Newsom Music Centre, Boston, Lincolnshire since January, and on 17 June his cantata *Dream Gold*, specially written for choirs of local schoolchildren, instrumentalists and members of the English Sinfonia, was given its first performance, with Kenneth Park as the bass/baritone soloist and Julian Clayton conducting.

Odaline de la Martinez was the first woman to conduct an entire BBC Promenade Concert (on 20 August in the RAH). The programme was devoted to music by Roberto Gerhard, Hugh Wood and Schönberg, and the soprano soloists were Eiddwen Harrhy and Jennifer Smith, with the instrumental ensemble Lontano.

Alan Bush recently completed 'quite a substantial choral work', *The Earth in Shadow*, to a poem by Nancy Bush. Hyperion Records are to issue a record containing Dr Bush's violin Concerto (Manoug Parikian), *Dialectic* (the Medici Quartet), and Six Short Piano Pieces (the composer).

Paul Roberts included all the music for piano that Debussy wrote between 1900 and 1915 in a series of four recitals in the Purcell Room on 1, 8, 15 and 22 May.

Alan Etherden performs a second selection of favourite piano pieces on a record entitled *The Harmonious Blacksmith* issued by Hunter's Moon Productions (HMP 0284).

In July Charles Spencer accompanied Christa Ludwig in recitals in Las Palmas and at the Orange Festival, and for the last three weeks of August he was her accompanist at a series of master-classes at the Mozarteum in Salzburg.

Tessa Uys gave a recital (Brahms and Schumann) at the Wigmore Hall on 22 June.

A Service of Thanksgiving for the life of Marcus Dods (1918-84) was given in the Church of St Sepulchre without Newgate on 18 June. An address was given by Edward Williams, and music by Bach, Handel, Mozart (with Jack Brymer as the

solo clarinettist) and Wilfred Josephs was performed by the London Concert Orchestra under Sir David Willcocks. Mr Dods was also commemorated in a Memorial Concert in the Barbican Centre on 19 September. Sir David Willcocks again conducted the LCO and the London Chorale in a programme of music by Rossini, Mozart and Fauré. Malcolm Binns was the soloist in Mozart's piano Concerto in A, K 488, and Josephine Barstow and Stephen Varcoe were the soloists in Fauré's *Requiem*.

## Board of Directors and Governing Body

### Vice-President

#### Appointment

Frederic Lloyd, OBE, JP, Hon FRAM, Hon RCM

### Directors and Members of the Committee of Management

#### Appointments

The Countess of Harewood

Michael R Hoare

Peter le Huray, MA, Mus B, Ph D (Cantab)

### Resignations from the Committee of Management

Her Grace Viola Dowager Duchess of Westminster

Mrs Ralph Vaughan Williams, Hon FRAM, FRCM, Hon RNCM

## Professorial Staff

### Appointments

Peter Adams (Baroque Cello)

Narine Arutiunian (Piano)

Alexander Baillie (Cello)

Haroutune Bedelian (Violin)

Timothy Bowers, B Mus (Lond), ARAM (Music Techniques)

George Caird, BA (Cantab), ARAM (Oboe)

Alexander Cameron, FRAM (Cello)

Joan Clarke (Singing)

Philip Fowke, ARAM (Piano)

Gordon Crosse, MA (Oxon), Hon RAM (Composition)

Catherine Ennis, BA (Oxon) (Music Techniques)

Lionel Handy (Cello)

Gareth Hulse (Oboe)

George Hurst, Hon RAM (Conducting)

Ian Jewel (Viola)

David Johnston, Hon RCM (Singing)

Peter Knapp, MA (Cantab) (Director of Opera)

Iain Ledingham, BA (Cantab), ARAM, FRCO (Music Techniques)

Melbon Mackie, ARAM (Bassoon)

Colin Metters (Conducting)

John Orford (Bassoon)

Keith Pearson, ARAM (Clarinet)

Trevor Pinnock, Hon RAM (Director of the Chamber Orchestra)

Stephen Quigley (Timpani and Percussion)

Anthony Robson (Recorder and Baroque Oboe)

Patrick Russell, MA (Oxon), ARCO (Music Techniques)

David Sanger, ARAM, FRCO (Organ)

Graeme Scott, ARAM (Viola)

Simon Standage, MA (Cantab) (Baroque Violin and Early Music)

Galie Wheen, FIL (Russian)

Frank Wibaut (Piano)

Rae Woodland (Singing)



### Retirements

Bruce Boyce, Hon RAM (Singing)  
Gwydion Brooke, FRAM (Bassoon)  
Gwynne Edwards, FRAM, Hon RCM (Viola)  
Derek Gaye, MA (Cantab), Hon RAM, Hon RCM, ARCO (Piano)  
Max Gilbert, FRAM (Viola)  
Eric Hope, Kt T, Hon RAM (Piano)  
Vivian Joseph, FRAM, Hon FTCL (Cello)  
Malcolm Macdonald, MA, Mus B (Cantab), Hon RAM  
(Composition, Harmony, Jazz Study Group)  
Mary Makower, Hon ARAM (Singing)  
Dennis Nesbitt, Hon RAM (Viola da gamba and Violone)  
Constance Shacklock, OBE, FRAM (Singing)  
Martindale Sidwell, FRAM, FRCO (Organ)  
Paul Steinitz, D Mus (Lond), FRAM, FRCO (Composition,  
Harmony etc)  
Ronald Waller, FRAM (Bassoon)

### Resignations

Michael Dobson, FRAM (Oboe)  
Ifor James, FRAM (Horn)  
Felix Kok, FRAM, Hon ARCM (Violin)  
Christina Shillito (Cello)

### Performers' Course Tutor

#### Appointment

Georgina Dobrée, FRAM

### Consultant Professors

#### Appointments

Evelyn Rothwell Barbirolli, OBE, MA (Leeds), Hon RAM,  
FRCM, FRNCM, Hon FTCL (Oboe)  
James Blades, OBE, Hon M Mus (Surrey), Hon RAM (Timpani  
and Percussion)  
Gwydion Brooke, FRAM (Bassoon)  
Antal Doráti, Hon KBE, Hon RAM (Orchestras)  
John Fletcher, Hon RAM (Tuba)  
Ifor James, FRAM (Horn)  
Witold Lutoslawski, Hon RAM (Composition)  
Malcolm Macdonald, MA, Mus B (Cantab), Hon RAM  
(Composition)  
Dennis Nesbitt, Hon RAM (Viola da gamba and Violone)  
Antony Pay, Hon ARAM (Clarinet)  
Paul Steinitz, D Mus (Lond), FRAM, FRCO (Early Music)

### Distinctions

#### CBE

Harry Blech, OBE, Hon RAM, Hon FTCL, FRSA  
John Hosier, MA (Cantab), Hon RAM, FGSM, FRCM

#### OBE

Evelyn Rothwell Barbirolli, MA (Leeds), Hon RAM, FRCM,  
FRNCM, Hon FTCL

#### MBE

Pamela Cook

### Chevalier de l'Ordre des Arts et des Lettres

Amelia Freedman, ARAM

### Hon Mus D (Cantab)

Dame Janet Baker, DBE, Hon D Mus (Oxon, Birmingham,  
Leeds, Leicester, London, Hull), Hon LLD (Aberdeen), Hon  
RAM, FRSA

### Hon RAM

Trevor Pinnock

### Hon GSM

David Lumsden MA, D Phil (Oxon et Cantab), Mus B, Hon  
RAM, FRCM, FRNCM, FRSAMD, Hon FRCO

### Births

Hewitt-Jones: to Timothy and Gill Hewitt-Jones (*née* Allison), a  
son, Thomas, 24 October 1984  
Kennaway: to Igor and Elizabeth Kennaway (*née* Sopwith), a  
son, James Edward Benjamin Alexander, 24 December 1982  
Pace: to Robert and Hazel Pace (*née* Chilton), a daughter,  
Felicity Emma, 12 December 1983  
Pringle: to Stephen and Mariëtte Pringle (*née* Richter), a  
daughter, Yolana, 13 March 1984

### Marriages

Axworthy-Ghione: Christopher Axworthy to Ileana Ghione, 28  
July 1984  
Gould-Rivers: Peter Gould to Dorothy Helen Rivers, 22 October  
1983  
Milner-Wanklyn: Martin Milner to Diana Wanklyn, 27 July 1984  
Peak-Gwyther: Edward Peak to Lesley Gwyther, 14 June 1984

### Deaths

Trevor Anthony, FRAM, 1 August 1984  
Molly Hall  
Ralph Holmes, FRAM, 4 September 1984  
Gordon Jacob, CBE, D Mus (Lond), Hon RAM, FRCM, 8 June  
1984  
Yvonne Morris, ARAM, 25 July 1984  
Wilkinson Urquhart, ARAM, FRCO, 1 June 1984  
Margaret Whittlestone

### University Awards

B Mus (Hons) Lond  
*Class I Division 1*  
Nigel Foster, Gillian Haggarty, Deborah Perry, Catherine Seville

### RAM Awards

#### Recital Diploma, July 1983

*Piano* Nigel Hill, William Stephenson  
*Organ* Christopher Enston, Geoffrey Field  
*Harpsichord* Aisling Heneghan  
*Singing* David Barrell, Fiona Canfield, Deryn Edwards, Philip  
Lloyd-Evans  
*Violin* Nicholas Miller, Roland Roberts  
*Cello* Jane Baur, Anna Carewe, Christopher Marwood  
*Flute* Deborah Salt  
*Oboe* Nigel Shore  
*Trombone* (Orchestral Diploma) Mark Eager

#### Division V with Distinction, July 1984

*Piano* Matthew Greenall, Aisling Heneghan, Deborah Shah,  
Nigel Shore, Iris Stang, Meredith White  
*Organ* David Dunnett



*Singing* Rhodri Britton, Emma Clarke, Mary-Rose Langfield, Annemarie Sand, Brindley Sherratt  
*Violin* Catherine Thompson, Justine Watts  
*Viola* Simon Aspell, Brenda Stewart  
*Cello* Joanne Cole, Susannah Fisher, Ruth Rowlands  
*Flute* Hilary Jones, Jennifer Stinton  
*Clarinet* Peter Seago  
*Bassoon* Jean Owen  
*Trombone* David Stowe

#### **Professional Certificate, July 1984**

Richard Axon, Stephen Bingham, Philippa Cooper, Jeremy Davies, Karen Demmel, Stephen Douse, Fiona Duncan, Judith Ellis, Theresa Finzi, Timothy Folkard, Louisa Fuller, Craig Gerrard, Nigel Giles, Rosemary Head, Jessica Hillman, Penny-Sue Joyce, David Laurence, Gérard Le Feuvre, Michael Mace, Andrew Marlow, John McCutcheon, Mark Messenger, Julia Morby, Neil Morley, Takahiro Morosawa, Terence Nettle, Sally Parfitt, Maria Petropoulou, Robert Price, Julia Robinson, Cecilia Romero-Ponce, Andrew Smith, Juliet Snell, Peter Stacey, Sarah Stiles, Christine Townsend, Deirdre Ward, Mark Whale, Carol Williams, Lesley Wynne, Yeung Yek-Chai

#### **GRSM (Hons) Diploma, July 1983**

*Class 1* Alan Jones, Isabel Mair, Linda Merrick, Stephen Robbins, Anthony Williams

*Class II Division 1* Stephen Aitken, Peris Wyn Alban, Sue Böhleng, Steven Burnard, Beverley Calland, Rachel Cooper, Christopher Davies, Carol Green, Sandra Hall, Nicola Holland, Alison Jackson, Christine Jones, Adrian King, Alison Lane, Wayne Morley, Catherine Newby, Mark Newport, Jean Owen, Mark Philips, Martin Powell, Jane Rogers, Jennifer Stinton, Donna Welchman

*Class II Division 2* Lucy Anderson, David Atcheler, Katharine Boyes, Cheryl Brown, Juliette Brown, Alan Cairns, Richard Cavalier, Kate Drummond, Kemp English, Neil Farley, Judith Forrai, Lynne Foulston, David French, Joanne Gawne, David Gorodi, Kevin Hall, Elizabeth Harré, Lydia Hartland-Rowe, Wendy Harwood, Juliet Haynes, Lim Kok Weng, Debra Lloyd, Sarah Moser, Mark Newton, Joanna Nott, Nicola Pockett, Judy Proctor, Jean Randall, Christopher Thomas, Christina Thomson, Claire Walters, Mark Weinell, Rosslyn Wilson, Nicola Woods

*Class III* David Allsopp, Amanda Brown, David Johnson, Peter Shutter

#### **LRAM Diploma, September 1984**

*Piano (Teacher's)* Susan Edge, Kim Foster, Angela Ho  
*Singing (Teacher's)* Kate Drummond, Anne-Marie Hetherington, Jonathan Morgan  
*Tuba (Teacher's)* Robin Tweddle

On 14 May Jonathan Plowright kindly provided the music at the Club social evening, playing a programme of Bach, Haydn, Chopin, Liszt, Rachmaninov and Bartók, to the obvious delight of the audience. Sadly, that audience was rather small, but it was encouraging to see several students there; I hope they and others will come to future concerts in greater numbers, for, to their surprise, they enjoyed both the music and the atmosphere!

#### **RAM Club News**

*Jeffery Harris*

Jonathan only returned from the USA two days before the concert, after a successful year in Baltimore, Maryland. While in the States he gave several recitals and concerto performances, including a recital in Carnegie Hall, which received excellent notices. He is also the first recipient of the Vivian Langrish Memorial Award, which will give him a piano recital in the Wigmore Hall next year, on a date that has yet to be finalised. I will give as much notice as possible of this concert in the hope that we can fill the hall for him.

The Annual Dinner was once again held in the Royal Lancaster Hotel, but this time in a smaller room, which was generally deemed to be preferable to the usual suite of rooms. The President, Miss Marjorie Thomas, accompanied by her daughter Mrs Eileen Field, received the guests, and took the chair. The speeches were short and most enjoyable, and our thanks to the President, Professor Ivor Keys, Sir David Willcocks and Mr Sam Gordon Clark for entertaining us so ably.

The death of Ralph Holmes from a brain tumour stunned us all. At the age of forty-seven, he was at the height of his playing powers, and was a man and artist of great sensitivity and generosity. The Club extends sincere sympathy to Jeannette and her son David.

I am pleased to announce that there will now be a Young Members' Section of the Club. The idea came from Deborah Salt, who recently left the Academy. It is hoped that, as students leave, they will join the Club and in time transfer to the longer established section—what else can I call it? The new section will provide discos, quizzes, etc., activities more attractive to them; and, should members wish, they can attend the functions of both sections! I wish Debbie every success in her recruitment drive, and I hope she will get the support she seeks.

#### **John Davies, FRAM President of the RAM Club, 1984-5**

*Christopher Regan*



Our new President is John Davies, who has been an irrepressible feature of Academy life since he took studentship upon himself in the Autumn of 1946. He was a striking figure then as now, but for different reasons. The distinguished beard and the brisk walk were not then in evidence. In those early days he walked with a pronounced limp and with the aid of a strong but elegant walking-stick. It is typical of the reticent side of John that it was nearly three years before I learned that he had spent more than half the war as a prisoner in Japanese hands and his limp was the result of the cruel treatment he received during that time.

For a long time I could not understand why this brilliant clarinettist was a student at all, and the Academy authorities of those days must have felt the same, for in 1949 he was appointed a sub-professor and soon afterwards he was promoted to a full professorship—hence his unbroken connection with the RAM, now in its thirty-ninth year. Soon after coming to the RAM John was appointed visiting clarinet teacher at Haberdashers' Aske's School, Hampstead, where he helped the Director of Music build up a brilliant team of instrumental teachers. Other non-RAM activities (though it should be understood they attracted many talented students to the Academy) included being clarinet coach at Ernest Read's MTA School Orchestra Course. Later he was a colleague at Henry Cummings's Berwang Course before establishing his own highly successful European Summer School.

Over the years John has epitomised inspired teaching and an inexhaustible capacity for enhancing the lives of all around him.



He has more former pupils in distinguished positions than any other English clarinet teacher, and he has also influenced contemporary composers by commissioning works for himself to play. In the 1950s and beyond he was a regular broadcaster and gave many recitals around the country. Despite all this activity he found time and energy to respond to the heavy demands made on him to teach privately.

When with John there is never a dull moment. His sense of fun, kindness and awareness of work to be done, constantly directs him and those around him towards pleasures to be enjoyed and opportunities to be grasped. John's early life was divided between Yorkshire and Sussex, as his father was leader of the municipal orchestras in Harrogate, Eastbourne and Hastings and the family moved to and fro with the seasons. At first John played the oboe and piano, transferring to the clarinet when he was fifteen. On leaving school he decided to earn a living from various entrepreneurial musical activities while having private lessons with well-known clarinettists. The outbreak of war took him into the RAF, where he had a variety of interesting responsibilities, and it was one of these which took him to the Far East and led to his capture in Java in 1942. Towards the end of the war he was moved to Japan and was only thirty-eight kilometres from Hiroshima when the Atom bomb was dropped. He was mentioned in dispatches.

It is sad to recall that John's wife, Jean, died two years ago after many years of terrible illness and pain. Her fortitude and his devotion enabled her to live to see both their children married and to become a grandmother. She will be very much in our thoughts this year. I am sure I speak for all members of the RAM Club in expressing our delight that John has agreed to serve as President.

#### Alterations and additions to List of Members

##### Town Members

Abbott, Jocelyn, *23 Pepys Road, SE14 5SA*  
 Anderson, Elizabeth (Mrs Kraemer), *22 Orchard Road, N6 5TR*  
 Baker, Hazel, *30a St Dunstan's Road, W7*  
 Black, Lynton, *3 Temple Fortune Lane, NW11*  
 Bradshaw, Heather, *33 Baylis Road, SE1 7AY*  
 Cratchley, Alison, *11a Orme Square, W2 4RS*  
 Faulkner, Jane, *52 Bridgeman Road, W4 5BD*  
 Hill, Mrs Jocelyn, *54 Grange Gardens, Pinner, Middlesex*  
 Hulse, Gareth, *20 Shakespeare Road, SE24*  
 Jones, Hilary, *Hillcroft, Park Lane, Ystrad Mynach, Mid-Glamorgan CF8 7BX* (Temporary Address)  
 Lenton-Ward, Caroline, *5 Calais Street, SE5 9LP*  
 Plowright, Jonathan, *3 Hogarth Court, North End, NW3*  
 Uppard, Peter, *160a Gloucester Place, NW1 6DX*  
 White, Philip, *28 Byron Gardens, Tilbury, Essex RM18 8BD*

##### Country Members

Ball, Philip, *12 St Peter's Terrace, Lower Bristol Road, Bath, Avon BA2 3BT*  
 Boswell, Mrs Joan, *Balmuto, The Avenue, Timsbury, Bath, Avon BA3 1HD*  
 Bradley, Shelagh, *143 Lawefield Lane, Wakefield, West Yorkshire WF2 8SX*  
 Clampin, Ailsa, *Highbridge, Malvern Road, Cheltenham, Gloucestershire GL50 2NU*

Clarke, Jamie, *Pendeen, Copthorne Close, Croxley Green, Rickmansworth, Hertfordshire*  
 Denby, Mrs Sandra (née Butcher), *102 Kingshall Green, Bradfield St George, Bury St Edmunds, Suffolk IP30 0BA*  
 Edwards, Deryn, *The Cottage, Stonely, Kimbolton, Huntingdon, Cambridgeshire*  
 Edwards, Emrys, *9 Breeze Hill Park, Neston, South Wirral, Cheshire L64 9XE*  
 Ellis, Judith, *21 Beckett Mews, Canterbury CT2 8DF*  
 Evans, Clifford, *6 Rose Walk, Needham Market, Suffolk IP6 8HD*  
 Field, Geoffrey, *Flat 3, Staff House, Queenswood, Shepherd's Way, Brookman's Park, Hatfield, Hertfordshire*  
 Griffiths, Dorothea, *18 Barton End, Lenten Street, Alton, Hampshire GU34 1LD*  
 Knott, Richard, *16 Portman Park, Tonbridge, Kent TN9 1LL*  
 Lee, Elizabeth, *20 Woodfield Road, Redland, Bristol, Avon BS6*  
 Lovell, Emma, *Merrow Heath, 81 Compton Avenue, Parkstone, Poole, Dorset*  
 Morby, Julia, *86 Quarrendon Road, Amersham, Buckinghamshire*  
 Morris, Andrew, *23e Rothsay Road, Bedford MK40 3PT*  
 Oakes, Mrs Gillian, *56 The Brambles, Crowthorne, Berkshire RG11 6EB*  
 Oakes, Jeffrey, *56 The Brambles, Crowthorne, Berkshire RG11 6EB*  
 Peers, Nancy, *27 Baintdale Road, Mossley Hill, Liverpool L1 8EN*  
 Roberts, Mrs Helen (née Arkell), *18 Whitsundale Close, Finedon, Wellingborough, Northamptonshire NN9 5NH*  
 Sheldon, John, *23 St Gabriel's Lea, Sherfield Park, Chineham, Basingstoke, Hampshire RG24 0RE*  
 Sheldon, Mrs John, *23 St Gabriel's Lea, Sherfield Park, Chineham, Basingstoke, Hampshire RG24 0RE*  
 Vaughan, Karen (Mrs Evett), *226 Nithsdale Road, Glasgow G41 5PZ*

##### Overseas Members

Kwok, Gabriel, *Flat 4b, Nga Yuen, 66 Village Road, Happy Valley, Hong Kong*  
 Lympny, Moura, *Palais de la Plage, 37 Avenue Princess Grace, Monte Carlo, Monaco*  
 Monks, Dr J, *PO Box 1354, Rivonia, Transvaal, 2128, Republic of South Africa*  
 Nishioka, Chiyoko, *1-24-16 Takaido-nishi, Suginami ku, Tokyo, Japan*  
 Petropoulou, Maria, *23 Tsakalof Street, Kolonau, Athens 136, Greece*  
 Poon, Tak, *25-A, 16th Floor, Broadway, Mei Foo Sun Chuen, Kowloon, Hong Kong*  
 Thompson, John, *2212-27th Street, SW, Calgary, Alberta, Canada T3E 2G1*  
 Webb, Tracy (Address not yet known)

##### Student Members (Town)

Hughes, Gareth, *c/o RAM*  
 Weir, Colin, *90 Heath Street, NW3*

##### Student Members (Country)

Bronder, Peter, *40 Hawthorn Way, Royston, Hertfordshire SG8 7JS*  
 Humphreys, Gillian, *The White Cottage, 32a Bath Road, Maidenhead, Berkshire*



Over, Simon, 122 Halford Lane, Coventry CV6 2GW  
Stephenson, William, 4 Wentworth Close, High Wycombe,  
Buckinghamshire

## RAM Concerts

### Summer Term

## Symphony Orchestra

16 May

*For the Royal Philharmonic Society; the first concert in a series of concerts to be devoted to unfamiliar music by composers who have had close links with the Society during its long and distinguished history, and to be given in each of the main music colleges in London*

**Sterndale Bennett** Fantasia-Overture 'Paradise and the Peri', Op 42

**Norman O'Neill** Scena 'La Belle Dame sans Merci', Op 31

**Alexander Mackenzie** Orchestral Ballad 'La Belle Dame sans Merci', Op 29

**York Bowen** Festal Overture, Op 89

*Conductor* Maurice Handford

*Soloist* Nigel Cliffe (baritone)

*Leader* Catherine Thompson

17 July

**Berlioz** Overture 'Le Corsaire', Op 21

**Elgar** Cello Concerto in E minor, Op 85

**Mahler** Symphony No 1 in D

*Conductor* Maurice Handford

*Soloist* Christopher Marwood (cello)

*Leader* Anna Hemery

## Sinfonia

28 June

**Prokofiev** Overture on Jewish Themes, Op 34

**Stravinsky** 'Pulcinella': Suite

**Mozart** Sinfonia Concertante in E flat, K 297b

**Kodály** Dances of Galánta

*Conductor* Lawrence Leonard

*Soloists* Kieron Moore (oboe), Duncan Prescott (clarinet), Julian

Faultless (horn), Andrew Proctor (bassoon)

*Leader* Justine Watts

## Choral Concert (Opera Orchestra)

18 May

**Mendelssohn** 'Elijah', Op 70

*Conductor* Peter James

*Soloists* Carol Green, Julia Wilson (sopranos), Mary Rose Langfield (contralto), Antony Rich (tenor), Philip Lloyd-Evans (bass-baritone)

*Leader* Louisa Fuller

## Repertory Orchestra

10 July

**Falla** 'The Three-Cornered Hat': Three Dances

**Gordon Jacob** Trombone Concerto

**Brahms** Symphony No 1 in C minor, Op 68

*Conductor* Colin Metters

*Soloist* Mark Eager (trombone)

*Leader* Ruth Bass

## Chamber Orchestra

6 June

**Bach** Suite No 1 in C, S 1066

**Haydn** Cello Concerto in C, H VIIb/1

**Vivaldi** Concerto in B minor for four violins, Op 3/10

**Haydn** Symphony No 93 in D

*Director* Trevor Pinnock

*Soloists* Joanne Cole (cello), Micaela Comberti, Frances

Shorney, Anne Wood, Anna Hemery (violins)

*Guest Leader* Micaela Comberti

4 July (in St Marylebone Parish Church)

**J C Bach** Symphony in D, Op 18/4

**Vivaldi** Sinfonia in B minor ('Al Santo Sepolcro'), R 169

**Mozart** Flute Concerto in G, K 313/285c

**Handel** Music for the Royal Fireworks

*Director* Trevor Pinnock

*Soloist* Jennifer Stinton

*Leader* Frances Shorney

Westmorland Concerts, in the Purcell Room, were given on 9 May by José Feghali (piano); on 23 May by Martin Outram (viola), Deborah Shah (piano), Paul Copas (clarinet), and Susan Eveson (piano); and on 13 June by Alison Kelly (violin) and Winnie Wu (piano). In addition to regular lunchtime concerts, evening recitals were given by Imogen Barford (harp) on 1 May, Graham Scrivener (clarinet) on 15 May, Jonathan Plowright (piano) on 29 May, Martin Outram (viola) on 5 June, Richard Hand (guitar) on 12 June, Jeremy Carter (piano) on 26 June, and Tracy Webb (soprano) on 3 July.

## Opera

### Henze 'Das Wundertheater'

3 July

*Chanfalla* Peter Bröder

*Chirinos* Lynne Davies

*The Runt* Christopher Ventris

*The Governor* Nigel Cliffe

*Benito Repollo* Rhodri Britton

*Theresa* Rachel Sherry

*Repollo* Nicolas Lefebvre

*Juan Castrado* David Barrell

*Juana* Deryn Edwards

*Pedro Capacho* Philip Ball

*The Sergeant* Philip Jones

*Spectators* Jane Betsworth, Fiona Canfield, Emma Clarke, Gay

Colbeck, Ann Griffiths, Anne-Marie Hetherington, Fiona Lamont,

Judith Russell, Caroline Stormer, Sally Temperton, Jane Webster,

Graeme Danby, Philip Lloyd-Evans, Stephen Medland

*Director of Opera* John Streets

*Conductor* Nicholas Cleobury

*Producer* Chris Pickles

*Choreography* Anna Sweeny

*Lighting* Graham Walne

*Lighting Assistant* Lynton Black

*Assistant to the Director* Mary Nash

*Répétiteurs* Geoffrey Alvarez, Nicholas Bosworth, David Dunnett

*Assistant Conductor* Philip Ellis



A Summer Concert to mark the retirement of John Streets as Director of Opera was given by the Opera Class and the Opera Orchestra in the Duke's Hall on 12 July

**Mozart** 'Le Nozze di Figaro', K 492 (Overture and Finale of Act II<sup>2</sup>)

*Count Almaviva* David Barrell

*Countess Almaviva* Carol Green

*Susanna* Fiona Lamont

*Cherubino* Annemarie Sand

*Figaro* Nigel Cliffe

*Antonio* Graeme Danby

*Marcellina* Alison Mitchell

*Don Basilio* Christopher Ventris

*Bartolo* Brindley Sherratt

**Vaughan Williams** Serenade to Music<sup>3</sup>

*Soloists (all former students)* Sheila Armstrong (IB), Margaret Adams (SA), Ann James (ES), Christine Teare (ET); Susan Lees (MBr), Linda Hibberd (MJ), Clare Moll (MBa), Helen Attfield (AD); Michael Bulman (FT), Nicholas Hills (WW), Kevin John (HN), Keith Jones (PJ); Geoffrey Dolton (RE), Ian Caddy (RH), Lawrence Wallington (NA), Mark Wildman (HW)

**Fauré** 'Pelléas et Mélisande', Op 80 (excerpts)<sup>3</sup>

**Donizetti** 'L'Elisir d'Amore' (excerpts from Act III)<sup>2</sup>

*Nemorino* Peter Bronder

*Adina* Lynne Davies

*Belcore* Philip Lloyd-Evans

*Gianetta* Jane Webster

*Conductors* Simon Rattle<sup>3</sup>, Nicholas Cleobury<sup>2</sup>, Philip Ellis<sup>1</sup>

*Leader* Stephen Bingham

John Streets's retirement was also celebrated by an informal (and surprise) entertainment in the Sir Jack Lyons Theatre on 9 July, devised by Mary Nash, Margaret Adams and Toni Fell. Those taking part included (in alphabetical order): Margaret Adams, Philip Ball, Timothy Barratt, David Barrell, Jane Betsworth, Stephen Bingham, Lynton Black, Nicholas Bosworth, Bonaventura Bottone, Elisabeth Brice, Peter Bronder, Fiona Canfield, Emma Clarke, Robin Clarke, Nicholas Cleobury, Kevin Coates, Jennifer Dakin, Sally Daley, Graeme Danby, Jonathan Darlington, Jeremy Davies, Lynne Davies, Geoffrey Dolton, Wendy Eathorne, Philip Ellis, Huw Evans, John Gardner, Robin Golding, Sandra Hall, John Harman, Lydia Hartland-Rowe, Anne-Marie Hetherington, Linda Hibberd, Alain Judd, Beryl Korman, Peter Lea-Cox, Nicholas Lefebvre, David Lumsden, Alison Mitchell, Jonathan Morgan, Steven Naylor, Antoinette Norman, David Owen Norris, Claire Powell, Hilary Punshon, Linda Rands, Antony Rich, Jean Rigby, Josephine Rippon, Gareth Roberts, Helen Roberts, Nell Romano, Judith Russell, Finona Sampson, Annemarie Sand, John Riley Scofield, Brenda Stewart, Anna Sweeny, Dame Eva Turner, Paul Turner, Christopher Ventris, Graham Walne, Helen Watts, Tracy Webb, Hilary Western, Ilse Wolf, Elizabeth Woollett

Jeremy Allen, Karen Anstee, John Archer, Patrick Ardagh-Walter, David Ashman, Sibel Atal.

Annemarie Bam, Jonathan Bareham, Anthony Bateman, Andrew Beazley, Ruth Bell, Melvin Bird, Lindsay Blay, Sidonie Bond,

John Brennan, Judith Bridges, Claire Briggs, Cathryn Britton, Amanda Broome, Catherine Browning, Rupert Burleigh.

Nigel Carter, Phillip Casperd, Simon Chiswell, Ruth Clarke, Richard Clews, Jean Cockburn, Dawn Cole, Gillian Cummins.

Miranda Dale, Benjamin Davey, Bridget Davey, Anne Davies, Catherine Davis, Annie Deery, Alicia Dine, John Durant, David Dyer.

Lynette Eaton, Christopher Edwards, Sotiris Efstathiou, Maxine Elliott, Timothy Ewart.

Norbert Fenech, Nigel Fish.

Belinda Gammon, Charles Gibbs, Wendy Giles, Timothy Gilson, Martin Goodchild, Christopher Gould, Chloë Green, Elizabeth Guest.

Susan Hair, Francesca Hanley, Saskia Hanlon, Elin Harries, Maria Haydon, Michael Haynes, Andrea Hazell, Margaret Hester, Simon Hester, Nicholas Hills, Nigel Hinson, Chiharu Hirose, Nicholas Holland, Philippa Holland, Andrea Howsen, Andrew Hubbard.

Caroline Jackson, Laurence Jackson.

Helen Kamminga, Marian Kelly, Birgitta Kenyon, Elizabeth Kilby, Sharon Kinder, Margaret Knight.

Vaika Läänemägi, Susan Lai, Anita Langridge, Rosemary Le Good, Elizabeth Lennard, Richard Levy, Mei Wei Lim, Clifford Lister, Rebecca Lodge, Laura Logan, Marion Long.

Alison Maberly, Gordon Mackay, Tristan Mailliot, Clare March, Adrian Marple, Helen Marriott, Catherine Marshall, Helen Mason, Susan Mason, Patrick Mattar, Andrew Mayor, Robert Max, Andrew McDonald, Jennifer McGhie, Beverley McKeown, Mark McLaughlin, Steven McManus, Lucinda Melliush, Nicholas Michalakakis, Wendy Millar, Clara Miller, Fiona Miller, Arwel Morgan, Paul G Murphy.

Karin Newcombe, Susan Newton, Deborah Niel, Lincoln Noel.

John O'Neill, Martin Owens.

Susan Parry, Adrian Parsons, Alicia Pearson, Miranda Phythian-Adams, Marilyn Pocock, Richard Powell, Jenny Prestana, Kevin Pritchard, Robert Puzey.

Beate Reinhardt, Jill Renshaw, Kim Retallick, Lisa Richards, Fiona Richardson, Amanda Risius, Samantha Robertson, Magdalen Roberts, Kirstie Robertson, Linda Rolfe, Richard Roper, Peter Rudeforth.

Philip Savage, Emily Segal, Mark Selby, Helen Sharman, Alan Shaw, Judith Shaw, Peter Shepperd, Nicholas Skilbeck, Paul A Smith, Rachel Snelling, Charlotte Spink, Clive Stapley, Richard Storry.

## New Students

Autumn Term 1984



Caroline Taylor, Jenny Terras, Clive Thomas, Daniel Thomas, Julia Thomas, Neil Thomson, Peter Tompkins, Jennifer Trew, Tomi Tsukada, Patricia Tull, Shirley Tyack, Pamela Tyler.

Susan Wakelam, Gregory Walmsley, Elliott Ware, Geraldine Warner, Philip Watkins, Elizabeth Way, Alison Wells, Andrew West, Philippa Whetstone, Karen Whitehead, Nicholas Whitehead, Nicholas Wilks, Roger Williams, Simon Williams, Stephen Wong, Ian Wood, Stephen Woodcock, Philippa Worn, Helen Wright, Matthew Wyles, Lynette Wynn, Christopher Yates, Yuki Yamashita, Catherine Yew.

## Corrections

Apologies to Clive and Nicola Fairbairn, the birth of whose daughter was announced in the Summer issue under 'Fairburn'; to Trevor Pinnock whose election as Hon RAM was inadvertently omitted; and to the students from the Royal Danish Academy in Copenhagen, who gave a concert here in March and were described as coming from Stockholm.

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